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midle," "Lucia di Lammermoor," "La Traviata," and "Norma," in which most of these eminent artists have taken part, besides a new bass baritone (Signor Zoboli), a new tenor (Signor Tombesi), and a new soprano (Mdlle. Kellogg). Of works so familiar, and presented under circumstances so familiar, it would be unnecessary, "out of season," to speak in detail; but the performance of Saturday, which was honored by the presence of his Royal Highness the Prince of Wales, and attended by an audience that filled the house in every corner, may fairly claim exception. It was the occasion of introducing to the English public a young soprano who bids fair to take a prominent position in her art, and who, it may be stated without further preliminary, achieved a brilliant and legitimate success.

To those who follow with interest the progress of the operatic stage on the other side of the Atlantic, the name of Mdlle. Clara Louise Kellogg can hardly be unknown. In New York, as the impersonator of a certain line of characters, she has for some years occupied a wholly exceptional rank. The lyric drama of sentiment has, we believe, been her chief field of distinction; but we are by no means justified in saying that her efforts are limited to this direction. Enough that, so far as a singer can be said to be famous who has never passed the ordeal of a cis-Atlantic court of judges, Mdlle. Kellogg is already famous. Her name has frequently been spoken of as likely to be included in the prospectus of one of our London Italian opera-houses; and, if we are not misinformed, indisposition alone was the cause of her non-appearance two years since at the theatre in the Haymarket. Better late than never. She has come at last, and the very flattering reception with which she was honored on Saturday night may probably induce her to remain among us—at least, for a period—instead of going to Italy, which is reported to have been her object on quitting her native home. America has already sent us two adopted art-children, in Madame Angiolina Bosio and Mdlle. Adelini Patti, the former of whom earned such honors in the Old World that, up to the time of her regretted death, she had never once thought of returning to the New; while the latter, still at the prime of youth and vigor of talent, seems just as likely to play truant. In Mdlle. Kellogg, however, our cousins have intrusted to us an absolute daughter of their own, an American born and bred, in whose honorable successes they are entitled to take a more immediate and livelier interest; and on this account alone it is pleasant for us to be able to congratulate them upon the result of Saturday's essay.

Mdlle. Kellogg's unqualified success was the more to boast of inasmuch as it was obtained in a character which has tested the capabilities of many of the most renowned dramatic singers of the day—that of Margaret in M. Gounod's "Faust." English opera-goers need not be reminded of the several Margarets, who, from Mdlle. Tietjens (the Italian original), and Madame Miolan Carvalho (the French original), to Mdlle. Lucca (the German original), Mdlles. Patti and Christine Nilsson, have successfully delighted them, each by particular qualities of her own, all by ability far beyond the common. Never did operatic heroine find so many admirable representatives within so brief an interval of time; and now we have to welcome, and right heartily

to welcome, another in Mdlle. Kellogg, the original Margaret of America, one well worthy to figure in the brilliant gallery. We are tired of making comparisons between one Margaret and another; and the distinctions after all are neither so broad in outline nor so subtle in detail as to be worth repeatedly dwelling upon. Enough that Mdlle. Kellogg takes the exclusively sentimental view, in direct opposition to Mdlle. Lucca. She appears to possess every requisite, physical and mental, for the full and satisfactory delineation of the character, unquestionably one of the most engaging in the entire repertory of modern lyric drama. Her voice is a legitimate soprano, of extremely agreeable quality, flexible, as was shown by her facile delivery of the well-known apostrophe to the jewels in the Garden-scene, telling and resonant, rather than distinguished by any extraordinary degree of power, always at ready command, and—merit not to be over-estimated!—always in tune. Mdlle. Kellogg has a voice, indeed, that leaves little to wish for, and proves by her use of it that her studies have been both assiduous and in the right path. She is, in fact, though so young, a thoroughly accomplished singer—in the school, at any rate, towards which the music of M. Gounod consistently leans, and which essentially differs from the florid school of Rossini and the Italians before Verdi. One of the great charms of her singing is her perfect enunciation of the words she has to utter. She never sacrifices sense to sound, but fits the verbal text to the music as if she attached equal importance to each. Then her phrasing is highly finished, her cadence being so well rounded off as to satisfy the most tutored and exacting ear, and this notwithstanding an occasional tendency to drag the time and over-elaborate expression. Of the Italian language she seems to be a thorough mistress, and we may well believe that she speaks it both fluently and correctly. These manifest advantages, added to a graceful figure, a countenance full of intelligence, and undoubted dramatic capacity, make up a sum of attraction to be envied, and easily explain the interest excited by Mdlle. Kellogg at the outset and maintained by her to the last. A favorable impression was produced in the very beginning by the brief reply to Faust, in the scene of the Kermesse, which, nevertheless, was in our opinion a little overstrained for what is merely a quiet rebuff to the advances of a somewhat forward stranger. The Garden-scene—from the plaintive romance at the spinning-wheel to the end—was full of genuine expression and marked by high dramatic intelligence. Each salient passage was at once understood and applauded by the audience, and the curtain fell upon a success that left no further cause for apprehension. Mdlle. Kellogg may have felt nervous in this important scene, but she rarely allowed it to be susceptible; and the perfect ease with which she executed the more trying passages of the "Jewel song," beginning with the not always by every Margaret too evenly-balanced shake, showed an undisturbed command of her resources. The air was called for again unanimously, but wisely not repeated. Into the beautiful duet with Faust, the "gem" of the opera, Mdlle. Kellogg threw herself heart and soul, making every point tell, at times, perhaps, a little too much, as though she anticipated every point that was coming—a peculiarity which may not be a fixed habit, but on such

an eventful occasion attributable to a very natural anxiety. To desist, however, from further particularizing, the last two scenes—the scene of the Cathedral, where Margaret vainly endeavors to pray, and that of the Prison and the apotheosis, where the good triumphs over the evil principle—were alike forcible and impressive. In her delivery of the final trio, where the melody rises higher and higher as the resolution of Margaret grows in strength, Mdlle. Kellogg exhibited tokens of a physical power which until then had been less apparent. In conclusion we may add that there was evidently not a dissentient opinion as to the merits of the new singer, who was called before the lamps after each act and overwhelmed with applause.—*Musical World.*

FLORENCE.—Meyerbeer's "Etoile du Nord" is being rehearsed at the Pergola, and Fioravanti's "Zingari" at the Teatro Rossini. Among the other numerous operas either already brought out or to be produced shortly, may be mentioned: "Le Educande di Sorrento," Usiglio; "L'Albergo della Speranza," Combarini; "Il Figliuolo prodigo," Serrao; "Eloisa di Monfior," Della Rovere; "Francesca da Rimini," Zezevich; "Isabella Orsini," Centolani; and "Nostra Donna di Parigi," Campana.

[From the London Musical World.]

COLOGNE.

Our Concert season begun unexpectedly with an historical—Chronological *soirée musicale* given by the well-known pianist, Monsieur Mortier de Fontaine on the 15th inst. The programme, including compositions from William Bird and G. Frescobaldi (1543 and 1588), down to Ferdinand Hiller and Franz Liszt, (1811,) being interesting for artists and real amateurs only, but not for the public in general, the attendance was a very scanty one.

Monsieur de Fontaine acquitted himself in a satisfactory manner of his hard task, and was very much applauded by the *petit comité* attending his performance. Indeed *toujours perdré* during nearly three eternal hours is really exhausting for a simple mortal so-called concert-goer, and greater pianists than Monsieur de Fontaine, like Bulow and Taussig, having met with the same indifference on the part of the public, they have given up this kind of *historical lectures without words*.

The great popular concert given by F. Hiller at the Gürzenich room, on the 18th inst., in aid of the fund for the Cathedral of Francfort (Hiller's birth-place), was a great success in every respect. It was a political demonstration of sympathy on the part of the public of Cologne towards their new annexed brothers on the Main, and the prices being a shilling the first and sixpence the second places, the concert-room was overcrowded, giving a *netto* receipt of more than £200.

The programme, although without orchestra, was extremely interesting. Out of Hiller, the Herr Gernsheim, Rudorff, Seiss as pianists, Konigsloew violin, and Rendsburg violoncello, undertook the instrumental part. The vocal one was represented by the Fraulein Scheuerlein and Radecke, both *prime donne* from our theatre, (pupils of our conservatoire,) the Gürzenich mixed chorus, the

Städtisch Gesangverein, and the pupils of the Conservatoire (Mrs. Marchesi's classes).

A *Passacaglia* by J. S. Bach, a *March* by F. Schubert, and *L'invitation à la Valse* by C. M. W. Weber, wonderfully played on two magnificent pianos of Erard by Hiller, Gernsheim, Rudorff and Seiss, met with a very warm reception on the part of the delighted audience. The soprano solo in Mendelssohn's Hymne, *Höre, mein Gebieter*, as well as two Lieder of R. Schumann, were sung by Fraulein Scheuerlein, who with her powerful voice, great sentiment, and perfect method reminds us of the great Titjens. Her success in the Hymne of Mendelssohn was immense, and on singing the Lieder of Schumann, the second of them *an der Sonnenschein* received a rapturous encore.

Beautiful was the rendering of the *ave verum* of Mozart by the general chorus and a real treat was to hear two three-part songs for female voices, composed by Ferdinand Hiller, and sung by twenty-two pupils of the Conservatoire.

The precision of attack, as well as the purity of the voices more or less of the best quality, the delicacy of nuances and rhythmic accuracy produced such a magic ensemble which I have never met with before. And in fact the public was so enthusiastically moved, that the second piece, a *Volkstied*, (a charming composition, by the way,) was vociferously redemanded. Ferdinand Hiller electrified the audience through an *extempore* on the pianoforte upon themes out of the different compositions which had been performed during the evening.

The first Gürzenichs Concert under F. Hiller inaugurated the season of 1867-8 on the 22d inst., in the habitual grandious way. The first part of the programme begun with the magnificent overture from the *Abencerragen* of Cherubini, and ended with Mendelssohn's overture, *Die Finghalschöle*, or *Die Hebriden*. The second part was filled up by the immortal Symphony, No. 5, (C minor) of L. von Beethoven.

As soloist, we had the charming violinist Fraulein F. Friese, (pupil of David,) who played splendidly the Concerto No. 22 (A minor) of Viotti, and the andante and rondo of Vieuxtemps, meeting with a genuine success. F. Hiller presented the public with two new and first-rate compositions (manuscripts) for mixed chorus and orchestra, *Wallsfahrtslied* by Hoffman von Fallersleben, and *Hochzeitslied* by Paul Jul. Immergrün. Specially the first of these double choruses is a grandious and genuine inspiration, masterly developed and instrumented, and highly impressive. According to the meaning of the poem, beginning with the words "*Nur ein Wandern ist das Leben*" and the mystical elevation of the music, I should call this composition a *meditation*.

The other vocal piece of the programme was the *Frühlings-Botschaft*, *Concertstück für Chor und Orchester*, by Niels W. Gade. This composer, belonging to the best pupils of R. Schumann, is certainly endowed with elegance and facility of form as well as with great musical skill, but lacking originality and invention in the melodic ideas. His best compositions are the purely instrumental ones. All the vocal compositions of Gade are exceedingly monotonous. A real artistic treat was to hear the beautiful ensemble of this justly celebrated Gürzenichs Concerts once more. The orchestra played the two overtures splendidly, and the Symphony of Beethoven heavenly. The whole concert

was highly successful, and the public bestowed the usual enthusiastic applause upon the performers as well as upon the great leader, Ferdinand Hiller.

Our Conservatoire has lost a very first-rate professor of the violoncello. Alexander Schmit (born in Moscow, of German parents) died of consumption on Wednesday last, aged only 27 years.

SALVATORE SAVERIO BALDSSARE.

Oct. 29.

Watson's Art Journal.

NEW YORK, SATURDAY, NOV. 23, 1867.

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CONCERT OF THE NEW YORK PHILHARMONIC SOCIETY.

The first concert of the 26th season of the Philharmonic Society took place at the Academy of Music on Saturday evening the 16th inst. The effect of the bold policy adopted under the administration of Dr. Doremus, has been perceptible for some time in the increased attendance at the rehearsals, particularly at the one immediately preceding the Concert, when the Academy was literally crowded to overflowing. The audience on the evening of the concert was one of the old sort, brilliant and fashionable, elegantly dressed, and attentive in an extraordinary degree. Every avenue of the auditorium was crowded; ladies were sitting on the steps to the parquette. So splendid an attendance is the best possible proof of the estimation in which the society is held; and if any one doubts its continued popularity, the audience of that night can be taken as a test, comprising as it did the best families in the city, with special visitors from Boston, Philadelphia and cities far up the Hudson, who came to New York, solely for the purpose of attending the Philharmonic Concert. With such unmistakable evidences of interest on the part of the public, the future of the Phil-

harmonic Society can only be one of assured prosperity.

The programme of the first concert was as follows:—

PART I.

SYMPHONY, No. 6, "La Pastorale," Op. 68, in F, 1. Allegro manon troppo. 2. Andante molto moto. 3. Allegro—Storm. 4. Allegretto.....BEETHOVEN.
CONCERTO, for the Piano, Op. 8, in D minor, with *Orchestral accompaniment*. 1. Allegro. 2. Romanza. 3. Rondo Prestissimo. (The Cadenzas by J. N. HUMMEL.) Mr. RICHARD HOFFMAN.....MOZART.

PART II.

OVERTURE, "Manfred".....SCHUMANN.
CONCERTO, for the Violin, Op. 64, in E, with *Orchestral accompaniment*. 1. Allegro molto appassionato. 2. Andante. 3. Allegro molto vivace. Madame CAMILLA URSO.

MENDELSSOHN.

POEME SYMPHONIQUE, "Mazeppa,"... LISZT.

The Pastoral Symphony of Beethoven, was always a favorite with our public, because its subject is not too recondite, and its aim is within the legitimate scope of musical illustration. The impressions made by the quiet beauty of the country, the singing of birds, the flow of water, the grandeur of the thunder storm, the rustic sports and dances, and the hymn of thanksgiving, are within the power of musical language to express. How simply, broadly and enthusiastically Beethoven has delineated this varied and beautiful picture, all who have heard "La Pastorale" are fully aware. It reveals in a multitude of subjects, as though wherever the eye turned it met some new object of beauty, causing new and pleasurable emotions. In expressing these emotions, what a wonderful variety of coloring Beethoven has thrown into his score! How rich the combinations, how characteristic the choice of instruments, how poetic, refined and tender its sentiment. Feel, think and write as we may, we can come to but one conclusion and embody it in but one expression, that it is a master work of a master mind, which broadens in beauty and grandeur the better it is known.

Of its performance by this magnificent orchestra, composed of seventy-five stringed and twenty-five wind and percussion instruments, there is nothing to be said but praise. So large a body of competent players has never before been brought together in this country. We have had louder or noisier orchestras, for the fewer the stringed instruments the noisier is the band, the preponderance of the strings tending to enrich, to impart fulness and to harmonize the whole, but we have had no performance of equal grandeur and excellence by a resident orchestra.

We might expatiate in detail upon the performance, describe the exquisite coloring obtained by the pianissimos, graduated crescendos to fortissimos, of the emphasis, accent, exact precision, tender and refined rendering, and superb phrasing, from this magnificent orchestra under the perfect control of